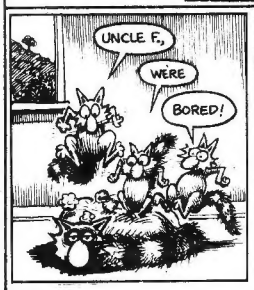
Star*Reach #8 is a mixture of reality and myth, leading off with an adaptation of Wagner's Parsifal and closing with a futuristic prediction of a time when intelligence is allowed to an elite only & destroyed when it shows up in a sub-class. The artists & writers involved include Craig Russell, Patrick C. Mason, Mal Warwick, Mike Friedrich, Johnny Achziger, John Workman, Cathy Workman, & Gene Day. Day's early work is known to many of you from Canadian undergrounds like Dark Fantasy and Up From The Depths. His new work shows he has mastered the dramatic graphic style that made Kurtzman's EC war comics so volatile. "All We Are Saying is . . . raises a question re whether or not humanity will ever cease to be predatory & competitive. $1.60 pp P. O. Box 385, Hayward, CA 94543. Most back issues are available.

COMIX WORLD 72. May 15, 1977. Copyright Clay Geerdes, 915 Indian Rock Rd., Berk CA 94707. Subs: $3.50 for 12, $6 for 24 All Back issues for $15. Logo by Pat Daley.* Coming up soon: Mr. Natural 3 (Krupp), S. Clay Wilson's Checkered Demon (Last Gasp, 2180 Bryant, S. F.), E. Z. Wolf's Astral Outhouse (L-G), E. Z. Wolf (Rip Off Press), Number One (Pacific Comics in San Diego), Cherry Poptart (Larry Welz, from Last Gasp), The Magic Carpet (Alfredo Alcala) and First Kingdom 6 (Jack Katz) Comics & Comix.

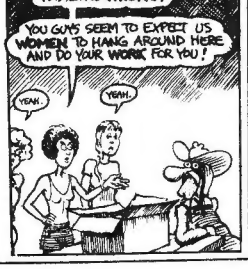
There is one comic heroine who doesn't resemble the original prototype designed by men like Lou Fine, Reed Crandall, Matt Baker, & Al Feldstein. She's lee Marrs' Pudge, an uncensored innocent who loves to eat and ball and is totally involved with the contemporary world in a way Ms. Marvel, Isis, Starfire, and the rest of those straight pseudo-heroines never will be. Pudge #3 is $1.60 pp from Star Reach. In this volume, Pudge still suffers the pangs of adolescence, but she finally scores (not dope, anyone with a small fortune can score dope these days). Trouble is she can't decide whether she enjoys her friend Jane more or less than her new male lover, a serious conflict for someone prone to compensatory eating. I got a kick out of Pudge's crash diet--She looks a lot different skinny! It's a funny, readable comic replete with the incomparable Marrs wit. It's the last Pudge sez Lee.

I CAN'T REALLY FEEL LIKE NOTHING. ALL THOSE MOVIES, BOOKS, LEGENDS. I REALLY GOT A BANG OUTA GETTING RUBBED BY JANE. THERE MUST BE SOMETHING WRONG...
...WITH ME.

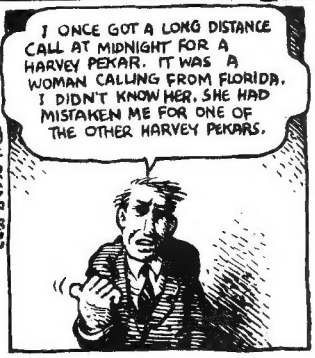


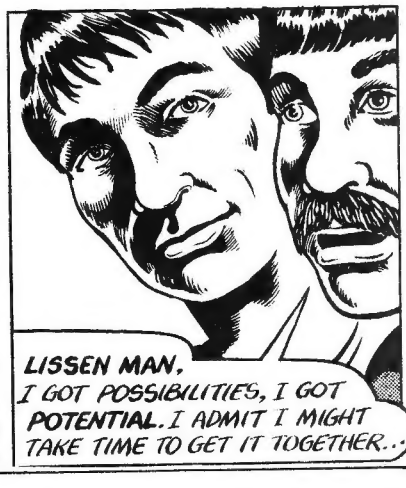
MGM is bugged that a movie called Gone With The Weed is being planned because they own the title Gone With the Wind so the lawyers on both sides are doing a lot of talking; meanwhile, Rip Off Press marches on with the 5th issue of Gilbert Shelton's Fabulous Furry Freak Brothers, Grass Roots. It came out on May 3, 1977, for you history freaks, and it's still 75¢ and 48 pages of pure hippy humor. Fat Freddy's Cat has the lead story, Animal Camp, gruesome humor for those folks who like to speculate about the possible reopening of the World War II concentration camps. The main story, "Grass Roots," has the Freak Brothers and three women hitch-hikers move to the country and try out the organic communal life, an experiment that doesn't work out much better in the funnybook world than it has in real life for many (like Mark Vonnegut for you folks who have read The Eden Express.). Hip male chauvinism gets taken down a big notch when the women vote themselves into power. The book reflects a collaborative style, Dave Sheridan & Shelton & I just loved it'.

FAT FREDDY! GOOD THING YOU CAME BACK! WE HAVE TO VOTE OURSELVES OFF THE KITCHEN SUBCOMMITTEE!
YEAH! THE GIRLS GANGED UP ON US AND ELECTED BELLA CHAIRPERSON OF THE COMMUNE AND WE GOT RELEGATED TO PERMANENT K.P.!
ZIP


YOU GUYS HAVE BEEN CALLING ALL OF THE SHOTS EVER SINCE WE MET, AND SO FAR EVERYTHING HAS GONE WRONG!
YOU GUYS SEEM TO EXPECT US WOMEN TO HANG AROUND HERE AND DO YOUR WORK FOR YOU!
YEAH.
YEAH.

American Splendor is a collaboration between writer Harvey Pekar and four artists: Greg Budgett, Gary Dumm, Brian Bram, and Robert Crumb. Slightly larger in format than the usual ug, it has 60 pp & color cover. Just out, #2 sells for $1.50 pp (from Pekar, Bx 18471 Cleveland Hts, Ohio 44118). #1 is still in print. Most of the material in AS is regional and autobiographical. Pekar commented on the artists in a letter to CW: "Gary and Greg both have strong, realistic styles. Their work contains a lot of detail and has admirable presence. Some of their within-panel payout work is really imaginative. They use large areas of black and white well and contrast black and white areas effectively. Brian's work is also realistic, but it's easy to distinguish from that of Gary and Greg. His drawing is more angular and economical and he uses large areas of gray more than they do. Brian is good at drawing faces and facial expressions." Pekar's writing shows a sense of social history & he is honest about what happened to him and others he characterizes in his short stories. "The Harvey Pekar Name Story" is like Pekar on t-v, confronting the reader directly as he relates the history of his name. In one story, he tells about the effect of the Kent State massacre on the friendship of an older and younger man. Bram's expressions and the overall atmosphere of the story are impressive. AS is real stuff not fantasy. C.G.


I ONCE GOT A LONG DISTANCE CALL AT MIDNIGHT FOR A HARVEY PEKAR. IT WAS A WOMAN CALLING FROM FLORIDA. I DIDN'T KNOW HER. SHE HAD MISTAKEN ME FOR ONE OF THE OTHER HARVEY PEKARS.
©HARVEY PEKAR 1977



LYN CHEVLI REVIEWS ROBERTA GREGORY'S DYNAMITE DAMSELS. If there is such a thing as a Soft-Core Lesbian-Feminist-Cartoonist then Roberta Gregory fills the bill. She is a gentle woman-identified woman whose anger results from situations in which women are badly treated, not from any hateful personality characteristics of her own. Her first book, Dynamite Damsels is full of all the faults that most first books are but it is well worth reading because it is loaded with content. Gregory has a lot to say about being a woman and she says it with grace, style and humor. Because most of the stories are short tales of her experiences they are not side-splitting comedy, but there is plenty of humor there and one quickly becomes involved with the characters who reappear throughout most of the book. This is a book for everybody, not just lesbians. In her own quiet way, Gregory makes many fine distinctions about what a feminist is and what a woman identified woman is. She loves women just as I do. The only difference between us is that she has sex with them and I have sex with men. As far as I am concerned, all that means is that I take more risks and have longer fingernails. She is very honest in describing the lesbian experience and her material will appeal to any woman who is less than the Hollywood prototype of femininity. She understands what it is like to be fat, old, touch-looking and have lots of body hair. She also knows what it is like to be young and deprived of the full complex of possibilities--because you happen to be female. Roberta Gregory has her head on straight and she is bridging some important gaps between people of all persuasions. -Lyn Chevli 4-77

I have an idea what it means to be a woman-identified-woman these days, but what does it mean to be a man-identified-man? Is that even possible? Are the Freak Bros men-id-men? It seems to me that comix done by women show an awareness that there is a serious schism between women and men, one that is both sexual and economic. Is it that male cartoonists can assume and take for granted an identity that women are fighting to establish? In Freaks 5, the brothers confront a trio of women in revolt, but the conclusion to that conflict is humorous. Overground comics, of course, ignore the question. Ms. Marvel, like Howard the Duck, is trapped in a world she never made, but unlike Howard who knows the world is wrong, she assumes her problem is internal. C.G

DAVIS WALLACH COMMENTS ON SLOW DEATH & WIRTHAMS C & S: Excepting the Irons contribution and the last story in the book, Slow Death 7 is reminiscent of EC's war comics of the fifties. The detailed drawings, historical accuracy and bitter irony amid the carnage provide a pleasant nostalgia. Incidentally, Jaxon's depiction of the Sand Creek Massacre brings to mind the Washita Creek Massacre depicted in the film, Little Big Man. The final story might have been an EC tale today had it not been for Dr. Wertham. Speaking of Dr. Wertham, issue #2 of Dr. Wirtham's Comics and Stories contains more stories in the tradition of EC. Although not as polished as Slow Death #7, and burdened with a page of binary systems explanations (tongue in cheek, perhaps), the stories do carry impact, impact with an overall satirical viewpoint. Seemingly sexist to the nth degree, the book exhibits the moralistic cry for justice which the EC horror comics displayed. I enjoyed the two pager of DeLaurentis getting his comeuppance from the originators of King Kong. "White House Horror" once again asks, "How could anyone vote for Nixon?" My favorite is the Corbenish untitled second story. Keep up the good work, Connecticut!" D. W. 3/11-77

If you have an opinion about some of the comix mentioned or discussed in CW, send it along. A page and a half double-spaced is maximum length. Some questions that I ask when I'm thinking or writing about the comix: What kind of assumptions is the artist making about me as a reader? What is the artist's attitude toward society? Mankind? Men? Women? Violence? Is the book honest or does it look like work done to suit a publisher's idea re what is commercially viable? Has the artist broken through to new ground or is he just re-drawing his best gags? Was the book worth doing? Is the artist confronting serious contemporary problems or just cranking out escapist fantasies? If a book appears to be making a strong case for or against something, I always have to consider whether or not that is the function of a comic book. Take violence. Comix that lampoon violence have a way of being more violent than the violence they criticize. I know Jaxon, for instance, and I know he abhors the violence done the Indians, yet White Commanche is, visually, one of the most violent comics ever published.

BRUCE SWEENEY REVIEWS TITS 'N' CLITS 3. T & C 3 is an interesting comic and I thought I'd take advantage of Clay's offer and comment upon it. "Pastoral Interlude" has to do with two female lovers on a picnic. That's it. I may be missing some deep artistic meaning, but the strip seems to start out with a premise then screeches to a halt. "I was a Sex Junkie" presents the clever twist of a woman selling junk to pay for a sex habit. Bringing heroin and rape into the story is perhaps a cheap shot for the sake of a laugh. Too overworked to sustain 6 pages. "Rufus the Rapist," on the other hand, is about a woman accosted by a burglar-rapist and is really a touching story presented with a fresh artstyle. "First Lover" is a nice two-pager, my favorite thing by Roberta Gregory so far. Chevli and Farmer's "Monogamy" is a warm human story as is Chevli's "Fonda." Trina comes through, as usual, with an insightful two-pager. She is one of the few artists who can be counted on to be consistent and has long been an important contributor to the quality of UGs. "Silver Clouds," by Chevli and Farmer, and "Wet Dreams" by Shelby are also good material. I hesitate to deal with these artists as "women artists," but one can't get around the fact that their sexuality is definitely being expressed in T & C and is not only an issue but essentially the book's format. It is ironic that UGs were formed by "alternative culture" enthusiasts as a reaction to the exclusive men's club of overground comics and then became a variation of the very thing of which they were a protest. The maturity of T&C is growing as are many of its contributing artists. With scant exception, female artists have only been on the scene since 1969 so if the artwork appears raw and elementary sometimes, remember that that's the way it was with the male UG cartoonists when they started. The difference is that at least the editors of T&C allow new artists a chance to publish. Bruce Sweeney April 27, '77

Bruce is a collector and he's interested in contacting & trading with others. Send him your want list at 82 Waltham Street, Boston, MA 02118. Of like mind is Thom Sigler, 1536 N. Gulley, Dearborn, MI 48128. Those of you who want things like Worm, Purple Warp, Cunt-fart Funnies, and Modern Correspondance should write Tom Hosier, Box 253 Plymouth, CT 06782. Advertise in my San Diego Con issue. $20 for ¼ page. 8x10" camera ready copy. Deadline 6-15.

MONARCH (FUN MAGAZINE) RIP OFF! "The big story on Monarch is that, to date, they have been ripping off cartoonists in wholesale lots. They owe at least 5 cartoonists at least 4 grand and apparently have no intention of paying. After several bouncing checks and no voluntary communication on their part, I'm not holding my breath." -Errol McCarthy April 6, 1977

Neither Larry Todd nor myself have received royalty statements or payment for the work we did on The Pleasures of Cocaine for Golden State Publishers. The L. A. Star has owed me $25 for three months now. Faces in Chicago died owing me money and kept a lot of my photos. Freelancing writing and drawing is a rotten business, but we all stay in because we must love something about it.* You can see the visionary paintings and drawings of John Pound at the Unicorn Cinema, 7456 La Jolla Blvd. in La Jolla, California, June 1-July 5.* In S. F. at the new Cannery Cinema run by Ron Benson and Bob Matthews, you can see a lot of great Golden Age cartoons, May 25-May 31, 1977. Theater at 2801 Leavenworth. * Guy Colwell and Sally Harms are heading for Europe. Guy will have an art show in London so some of you English and French readers can look them up this Fall. They'll be in Amsterdam in September. * The International Tournee of Animation is making the rounds. If you missed it, check it out on May 27 at the Oakland Museum. * L'Echo Des Savannes is the great French underground mag & you get it from Bud Plant in the Bay Area or from Paris, 17 rue D'Odessa, 75014. There are now three U. S. A. Specials, all filled with the work of Neal Adams, Gene Day, Jeff and Bruce Jones, Jim Starlin, John Workman, Berni Wrightson.* Metal Hurlant 15 just arrived in the U. S. The mag exists in the U. S. as Heavy Metal (June, 1977, 3rd issue).* Coming from Krupp: Bizarre Sex 6 (Corben), Fear and Laughter (take-off on Hunter Thompson), Corporate Crime, and a collection of Kurtzman's Goodman Beaver stories.* The new British comic is Moon Comix 1 with cover by David Noon. $2 from Arts Lab Press, 5 Tower St. Birmingham B19 3UY England.* I appeared on Bob Wilkins' Creature Features, Friday, May 6, at 11:30, just before The Invasion of the Body Snatchers. There's heavy meaning there, Gary Arlington. If you're at the Berkeley Con reading this, have a good time. C. G.